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Although Revere made gold frames for miniatures by Copley and other artists the popular theory that he carved wooden frames for Copley's portraits must be abandoned in view of the fact that Revere's account books show no such items. He was one of the founders of the Massachusetts Charitable Mechanics Association, and Massachusetts has a town and Boston a street named for him. By two marriages he had numerous children and two of his grandsons were killed in the Civil War. He was painted in early middle life by Copley and not long before his death he and his wife sat to Stuart. L. P.

EXHIBITION OF AMERICAN PAINTINGS

An interesting exhibit of American Paintings opened in Gallery IX on February 15th and will remain through March 27th. They are paintings by contemporary artists and the greater number were chosen from the Thirty-third Annual Exhibition of American Oil Paintings and Sculpture held at The Art Institute of Chicago in November and December of last year. They were selected by The Toronto Art Gallery and exhibited there in January together with a few additional paintings of the Ultra-modernists. Now by an arrangement with the artists and The Toronto Gallery, the Cleveland Museum has been able to obtain this entire group for exhibition here.

The list includes such well-known names as: Karl Anderson, Reynolds Beal, Cecilia Beaux, George Bellows, Hugh H. Breckenbridge, Bryson Burroughs, Howard Russell Butler, Mary Cassatt, Emil Carlsen, John F. Carlson, Arthur B. Davies, Paul Dougherty, Frederick C. Frieseke, Daniel Garber, W. J. Glackens, Childe Hassam, Charles Hawthorne, Victor Higgins, Félicie W. Howell, John Johansen, Ernest Lawson, Hayley Lever, Jerome Myers, E. W. Redfield, Chauncey F. Ryder, Leopold Seyffert, John Sloan, Gardner Symons, Abbott H. Thayer and Frederick Waugh.

The collection of American paintings owned in Cleveland and loaned to the Museum by the various owners during the summer months of nineteen hundred and twenty, showed clearly how widespread is the local interest in modern American art. Quite a number of works by the artists mentioned above were in that exhibition, but there are many others among the leading men in

the present exhibition, whose work is not so fully known here. An exhibit as inclusive as this will enable the casual visitor to keep more closely in touch with some of the current movements in American Art.

The Museum is indebted to the artists for their co-operation in making this exhibition possible, as well as to the following owners: Messrs. Durand-Ruel, The Macbeth Gallery, The Daniel Gallery, Knoedler & Company, The Folsom Galleries, C. Zigrosser and C. Lansing Baldwin of New York; Martin A. Ryerson, Woodruff J. Parker and the Newcomb-Macklin Company of Chicago; and Carl J. Smalley of McPherson, Kansas.

W. M. M.

GALLERY II AS AN ENGLISH ROOM

A characteristic of England in the late seventeenth and a great part of the eighteenth century was the strength of the foreign influence upon her life and art. During the Restoration Period under Charles II and James II, the desire of society had been to escape from the rigors and restriction of the Cromwellian epoch. Life became more colorful, the French modes and styles bringing with them something of the splendor of the court of the "Grand Monarque." This external influence, however, continued to sway the world of fashion long after James II fled for refuge to France, gradually becoming less as the Dutch influence under William and Mary made itself increasingly felt. But the French influence, while dormant for a while during part of the Georgian period, burst out again at the end of the eighteenth century, this time with even greater strength in the French models of the cabinetmaker Thomas Chippendale, and in the designs of Hepplewhite, Sheraton and the brothers Adam.

The formal balance of the Louis XIV design is charmingly shown in the French decorative tapestry on the south wall. Woven at the manufactory of Beauvais in the latter years of the seventeenth century, it is typical of the delicate fantasy of that master designer, Jean Berain. It is loaned by P. W. French and Company, of New York, as is also the magnificent decorative piece on the east wall. The latter is the product of English looms but while the manufactory is English its design